

AT THE ACADEMY



AMELIA BINGHAM



"VIVIAN'S PAPIAS"



CHAS. A. BIGELOW
IN "THE COLLEGE WIDOWER"



MARIE DRESSLER
IN "HIGGLEDY PIGGLEDY"

At the Academy.
Monday Night, "Vivian's Papias."
Tuesday Night, Weber All Star Company.
Friday Night, "Cousin Kate."
Saturday, Matinee and Night, Amelia Bingham.

At the Bijou.
Florence Bindley, in "The Street Singer," all the week, with the usual matinees.

Miss Caroline Hull, a new star, is to be seen in the Leo Dittichstein comedy, "Vivian's Papias," at the Academy of Music-to-morrow night. This amusing farce has enjoyed two successful engagements in New York and Chicago, and the original production will be used during its presentation here. In "Vivian's Papias," Miss Hull will be supported by many well known players, including Thomas Burns, James Beville, William Roselle, Jr., Frank Neff, Carlotta, John J. M'honey, Edith Warner and Dorothy Stuart. Miss Hull will assume the character of Vivian, a show girl of vivacious temperament, and with an inclination to sing her likable songs at the drop of a hat. Vivian is also of a fond disposition for causing admiring masculines to contribute to her stock of jewels.

At the outset of the comedy, the auditor is introduced to the household of Chester D. Farham, who is living in New York, on the money he succeeds in wheedling from his father-in-law, named Walker, a wealthy Chicago business man. The father-in-law arrives upon the scene

just back from Europe with his young daughter. It transpires that on the steamer he has met the vivacious Vivian and has been captivated by her charms. He sets about arranging to take her out to dinner that evening. There now appears on the scene Charles D. Farham, an elderly lawyer and an uncle of Chester. He, too, is enamored of Vivian and has reached that stage in his devotion when he buys diamond sunbursts for her. He also plans to take her out to dinner that evening. Both of these preposterous admirers converse with the charming songstress by telephone. To each of them she states that she expects to dine with her father that night, but each of them insists on seeing her whether or no. The second act takes place in Vivian's boudoir on the eventful evening. In due time each of the old devotees appears and Vivian, placed in a difficult position, extricates herself from it by making each man believe that the other is her father. In this way complications pile upon complications until only the ingenuity of the exceptionally experienced playwright places everybody including the capricious and mischievous Vivian out of trouble.

In the last act, representing the foyer of the Waldorf-Astoria Hotel, the star and a number of pretty girls will have chances to wear the latest models of Parisian frocks.

Weber's Big Production.
Weber's All-Star Stock Company will be seen at the Academy Tuesday night only.

Not content with presenting one of the

season's successes, Mr. Weber will give both "Higgledy-Piggledy" and the Broadway hit, "The College Widower." He brings twelve stars and a company of one hundred, one of the greatest organizations that ever went out of New York. These two offerings are as different one from the other as night is from day. They are both the products of the talented pens of Edgar Smith, the celebrated librettist and lyricist, and Maurice Levi, the brilliant composer and conductor of Weber Music Hall, the world-famed home of the organization, whence they come direct to Richmond after two hundred "capacity" nights in New York. Mr. Smith calls "Higgledy-Piggledy" "A Rigmorale of Fun, Fancy and Foolishness" and "The College Widower" "An Heroic Attempt to Parody George Ade." The humor in both pieces is unceasing.

Philomena, played by Charles A. Bigelow, and also without taking into consideration Miss Mimi de Charleuse, the patron saint of the Parisian Bohemia, charmingly portrayed by the dainty and captivating Trixie Friganza.

The action of this little romance gives fine opportunities for Miss Dressler, Mr. Bigelow, Mr. Boucicault and Miss Friganza to sing Mr. Levi's beautiful music and for the chorus to execute the original dances, for which Sam-Marion is responsible. Bonnie Magin and May McKenzie, the adored of the first row "chaperons," are shown to even better advantage than in former years, while Frank Mayne, Bessie Clifford and the rest of the principals, have ample opportunity to display their various talents. "The College Widower," in two scenes, the Campus at Backwater College and the Football Field, is very different.



MISS FLORENCE BINDLEY.
At the Bijou in "The Street Singer."

and the dashing music of Mr. Levi is spirited and catchy. In "Higgledy-Piggledy" the scene is laid in the celebrated city of Armonville, in the Bois de Paris, and the magnificent stage set by Ernest Albert, is an exact reproduction of the home of the Parisian Bohemia. With his wonderful beauty chorus of one hundred, covered in the most elaborate Worth and Paquin importations, Mr. Weber presents here a picture which will not soon be forgotten.

Adolph Schnitz, a wealthy Milwaukee mustard manufacturer, touring Europe for rest and recreation, is played by Mr. Weber in his inimitable style, while Gottlieb Gessler, his friend, who is the millionaire president of the American Swiss Cheese Sandwich Trust, and upon a similar mission, is impersonated by Sam Collins.

Mr. Schnitz brings with him his pampered daughter, Philomena, played by Miss Marie Dressler, so that she shall meet and marry Charles Stringham (Aubrey Boucicault), the nephew and heir of his friend Gessler, the two old Germans having agreed without consulting the young folk that the match shall be accomplished.

Of course, they have reckoned without their hosts, in the persons of Sandy Walker, a rail-bird with clipped wings, who is led and in love with hunky

This is characteristically American and shows the American girl in myriad pulchritude, in her most attractive pastime, athletics, all sorts of athletic, too, from tennis, basketball and golf to the more manly sports of boxing and fencing and, last but not least, football.

The Weber football eleven, with Miss Dressler as half back, is a sensation. The great opening chorus on the campus, the roaring cheer song of Mr. Bigelow and the exuberantly funny "Mamma's Boarding-house" song, by Miss Dressler, are all immensely popular.

Delightful English Comedy.

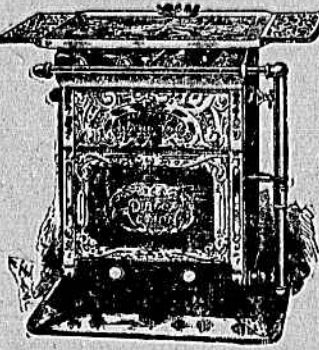
No other form of stage entertainment is more attractive to play-goers than a breezy English comedy such as "Cousin Kate," which comes to the Academy next Friday night. Manager Frank L. Parley announces the original production and the delineation of the star part by Miss Roselle Knott, a clever actress whose Princess Mary Tabor in "When Knights Rode Was in Power" endeared her to audiences last season.

"Cousin Kate," a simple yet delightful love story, quite took New York by storm at its performance by Charles Frohman's players at the Hudson Theatre last season. The critics were unanimous in praise, which critics not often are—and the house was crowded nightly to the end of the run, which was concluded

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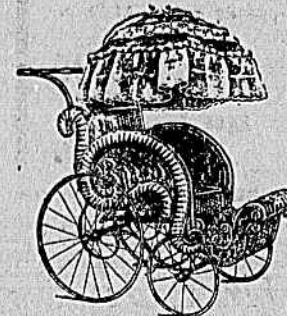
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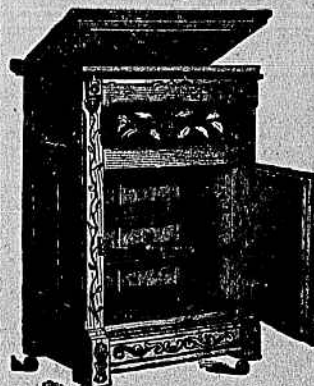
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